

JUNE 1995

# guitar

## HISTORY OF THE BLUES

From the Bayou to Britain

## HOW TO PLAY SLIDE GUITAR



**CHARLIE  
SEXTON**



**JEFF  
HEALEY**



**SONNY  
LANDRETH**

**JOHNNY WINTER**

transcriptions (including bass lines):

**THE WHO** Summertime Blues

**JOHNNY WINTER** Still Alive And Well

**OASIS** Live Forever

**JEFF HEALEY** My Little Girl

**CORROSION OF CONFORMITY** Clean My Wounds

\$3.95 USA  
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31.00FF • 11.00 DM



# CLEAN MY WOUNDS

As Recorded by Corrosion Of Conformity  
(From the album DELIVERANCE/Columbia Records)

Transcribed by Steve Gorenberg

Tablature Explanation page 90

Words and Music by Pepper Keenan

Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Moderately fast Rock ♩ = 144

Intro  
A5 N.C.  
Rhy. Fig. 1 (Gtr. I)

A5 N.C.

Band in  
w/Rhy. Fig. 1  
w/Fill 1 (2 times)  
Am N.C.  
Rhy. Fig. 1A (Gtr. II)

Am N.C.

(end Rhy. Fig. 1A)

Fill 1 (Gtr. III)

# Clean My Wounds

1st, 2nd, 3rd Verses  
w/Rhy. Figs. 1 & 1A (both 4 times)  
w/Fill 1 (8 times)

Am N.C. Am N.C.

1. I see the world through blood - shot eyes, streets filled with blood from dis -

2.3. See additional lyrics

\*Vocal is doubled one octave lower (throughout Verse)

Am N.C.

tant lies. Dogs of war nev - er com - pro - mise,

Am N.C. 1st time Gtr. III substitute Fill 2 Am N.C.

there ain't no time for re - ar - rang - ing. Help me Je - sus, help me clean -

Am N.C. 2nd & 3rd times Gtr. III substitute Fill 2

my wounds. He said he can - not heal that kind.

Am N.C.

Bleed - ing soul be - comes a bit - ter mind.

Am N.C.

He said it hap - pens ev - 'ry time.

1st time Gtr. I substitute Rhy. Fill 1  
2nd time Gtr. II substitute Rhy. Fill 3  
3rd time Gtrs. I & II substitute Rhy. Fill 3  
3rd time w/Fill 3

Fill 2 (Gtr. III)

Rhy. Fill 1 (Gtr. I)

Rhy. Fill 3 (Gtr. II)

Fill 3 (Gtr. VI)

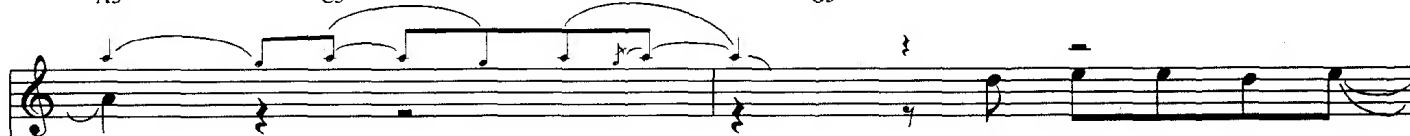
# Clean My Wounds

Chorus

A5

C5

G5



(Knock it down.

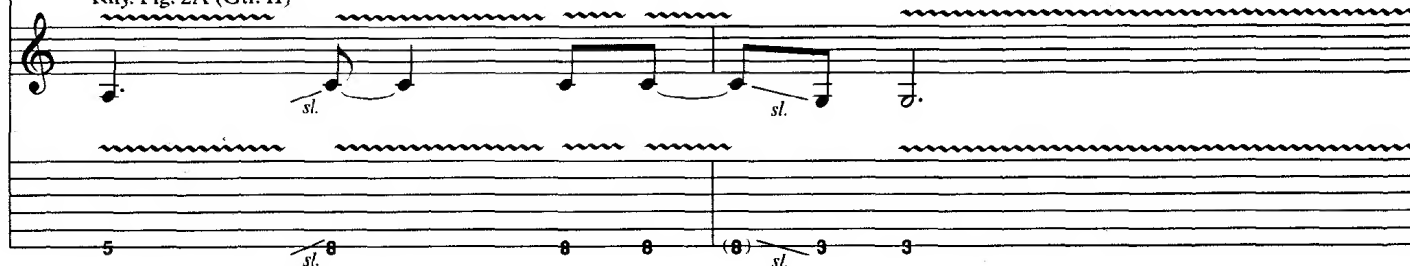
And that's how the sto

Rhy. Fig. 2 (Gtr. I)



PM.

Rhy. Fig. 2A (Gtr. II)



3rd time to Coda



A5

C5

D5

C5



Knock it down.

in a land of a thou

(end Rhy. Fig. 2)



(end Rhy. Fig. 2A)





# Clean My Wounds

w/Rhy. Figs. 2 & 2A  
A5 C5 G5 A5 C5 D5

sand no's. — I'm all o - ver you, — in time —  
Knock — it — down.) —

1. C5 w/Rhy. Fig. 1 & Rhy. Fill 2 w/last 3 bars of Rhy. Fig. 1A  
Am w/Fill 1 (2 times) N.C.

my mind — is chang - ing. Oh, — knock

Am N.C. Gtr. III substitute Fill 2 2. C5

it down. — my mind — is chang -

Guitar solo  
w/Rhy. Figs. 1 & 1A (both 5 times)  
w/Fill 1 (10 times)

Am N.C. Am N.C.

ing.

Gtr. V \*Riff A H P H P sl. sl. 3 Full P P  
Gtr. IV H P H P sl. sl. 3 Full P P  
9 9 10 9 9 10 9 7 7 (7) 5 9 9 10 10 10 9 10 9  
10 10 12 10 10 12 10 9 9 (9) 7 10 10 10 12 12 12 10 9  
\*Refers to both gtrs. H P H P sl. sl. P H

(end Riff A) Am Full N.C. Full Gtr. I substitute Rhy. Fill 4  
semi-harm. Full Full  
H P H P sl. sl. H P H P sl. sl.  
7 7 9 7 (7) 10 8 8 10 7 10 8 9 5 7 5 (5) 5  
12 7 9 7 (7) 10 8 8 10 7 10 8 9 5 7 5 (5) 5  
H P H P sl. H P H P sl.

Rhy. Fill 2 (Gtr. II)

P.M. — P.M.

5 8 8 8 3

Rhy. Fill 4 (Gtr. I)

P.M. —

3 3 3

resume Rhy. Fig. 1  
Am N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody features a wavy line indicating a trill in the first measure, a slur over the second measure, and a slur over the third measure. The bass line features a wavy line indicating a trill in the first measure, a slur over the second measure, and a slur over the third measure. The lyrics 'The Rose Tree' are written below the melody. The lyrics 'The Rose Tree' are written below the melody. The lyrics 'The Rose Tree' are written below the melody.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two measures of the melody. The second system contains the next two measures, including a double bar line and a repeat sign. Above the first staff, the lyrics 'The Rose Tree' are written. Above the second staff, the lyrics 'The Rose Tree' are written. The score includes various musical notations such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The score is divided into two systems. The first system contains the first two measures of the melody. The second system contains the next two measures, including a double bar line and a repeat sign. Above the first staff, the lyrics 'The Rose Tree' are written. Above the second staff, the lyrics 'The Rose Tree' are written. The score includes various musical notations such as notes, rests, and accidentals.

[illegible]

# Clean My Wounds

w/Rhy. Figs. 2 & 2A (both 5 times)

Coda

A5 C5 G5 A5 C5 D5

sand no's. — We all bleed — in sins — and our sins —  
 Knock — it — down.) —

C5 A5 C5 G5

are al - ways — fad - ing. — Oh, fad -

A5 C5 D5 C5 A5 C5 G5

ing. — Oh, — fad - ing. — Oh, fad -

A5 C5 D5 C5 w/Riff A (2 times) A5 C5

ing. — Oh, — knock it down, — knock it down. —

G5 A5 C5 D5 C5

Oh, — knock it down, — knock it down. — Oh, —

A5 C5 G5 A5 C5 D5 C5

knock it down, — knock it down. — Oh, — knock it down. —

w/Fill 1  
 ⑥5fr. A 8fr. C open E 3fr. G  
 Gtr. II P.M. Gtr. I P.M.

7 10 10 0 3 3 3 3 3  
 5 8 8

## Additional Lyrics

2. Black on black gives me a heart attack,  
 And the silence makes it deadly.  
 Some choose to kill with simple will,  
 I've seen them fall fast and steady.  
 Help me Jesus, help me clean my wounds.  
 He said he cannot heal that kind.  
 Bleeding soul becomes a bitter mind.  
 He said it happens every time. (To Chorus)

3. Twist of fate won't give me a break,  
 And myself, I'm slow and tired.  
 I've got to rise with these bloodshot eyes,  
 But I keep falling when I'm higher.  
 Help me Jesus, help me clean my wounds.  
 He said he cannot heal that kind.  
 Bleeding soul becomes a bitter mind.  
 He said it happens every time. (To Chorus)

# BASS LINE FOR

# CLEAN MY WOUNDS

As Recorded by Corrosion Of Conformity  
(From the album DELIVERANCE/Columbia Records)

Transcribed by Steve Gorenberg

Words and Music by Pepper Keenan

Tune down one whole step:

④=D ②=C  
③=G ①=F

Moderately fast Rock ♩ = 144

Intro      A5      N.C.      A5      N.C.

Am      N.C.      Am      N.C.

1st, 2nd, 3rd Verses  
Am      N.C.      Am      N.C.

(Vocal:) 1. I see the world through blood - shot eyes...  
2. Black on black gives me a heart at - tack...  
3. Twist of fate won't give me a break...

Am      N.C.

Am      N.C.      Am      N.C.

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# Clean My Wounds

Am N.C.

3 3 3 0 3 3 3 5 8 8 8 8 10 10 10 10

Am N.C. Am N.C. sl.

5 8 8 8 8 3 3 3 3 0 3 3 3 5 8 8 8 8 10 10 10 10 sl.

\*Chorus  
\*\*A5 C5 G5 A5 C5 D5

Knock it down...

5 4 5 7 3 0 1 3 3 3 0 5 5 5 4 5 7 3 3 3

\*Play w/slight variations ad lib. 2nd & 3rd times.  
\*\*Chord names during Chorus implied by guitar.

To Coda

5 5 3 5 5 3 5 0 5 4 5 6 7 0 1 2 3 3 3 0 5 5

A5 C5 D5 1. C5 Am N.C. sl.

5 4 5 7 3 0 1 3 5 5 5 5 5 5 3 3 5 8 8 8 8 3

Am N.C.

3 3 3 0 3 3 3 5 8 8 8 8 10 10 10 10

# Clean My Wounds

2. C5 Guitar solo Am N.C.

Am N.C. 1. - 4. 5. D.S. al Coda %

Coda A5 C5 D5 C5 A5 C5 G5

A5 C5 D5 C5 A5 C5 G5

A5 C5 D5 C5 A5 C5 G6

A5 C5 D5 C5 A5 C5 G5

A5 C5 D5 C5 A5 C5 N.C.

The guitar score is written in bass clef with a key signature of one sharp (F#). It consists of seven systems of music. Each system includes a staff with notes and a corresponding line of fret numbers. Chord symbols (A5, C5, D5, G5, G6, N.C.) are placed above the staff. The score includes a 'Guitar solo' section, a 'Coda' section, and a 'D.S. al Coda' instruction. The piece ends with a final chord of N.C. (Natural Chord).

# SUMMERTIME BLUES

As Recorded by The Who  
(From the album LIVE AT LEEDS/MCA Records)

Transcribed by Kerry O'Brien  
Tablature Explanation page 90

Words and Music by  
Eddie Cochran and Jerry Capehart

Moderate Rock ♩ = 132

Intro

A D N.C.(E5) A D

N.C.(E5) A D N.C. A A5 D

N.C. A5 A

1/4 1/4 1/4 1/4 1/4 1/4

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4

1st Verse

D A

Well, I'm a - gon - na raise a fuss, I'm a - gon - na raise a hol - ler

\*Harmony vocal doubles lead vocal, except where  
harmony notes are shown (next 7 bars).

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# Summertime Blues

D N.C. A A5

'bout a - work - in' all sum - mer just to

A D N.C. A5

try and earn a dol - lar. Well, I

D5 D6 D7 D6 D5 D6 D7 N.C. A5

went to the boss, said, "It's my first date."— The boss said,— "No dice, son, you

D Dsus4 D

got - ta work late." Some - times I won - der I'm a - gon - na do. There

# Summertime Blues

A

ain't no cure for the sum - mer - time blues.

A D N.C. A5 D N.C. A

1/2 1/2

A5 G

1/4 1/4 1/4 1/4 1/4 1/4

P.M. P.M. P.M. P.M. P.M. P.M.

2nd Verse

D A

Well, my mom 'n' pa - pa told me, "Son, you got - ta earn some mon - cy

\*Harmony vocal doubles lead vocal, except where harmony notes are shown (next 7 bars).

# Summertime Blues

D N.C. A5

if you wan - na use the car to go a -

1/4 1/4

P.M. P.M.

A D N.C. A5

rid - in' next — Sun - day." Well, I

1/4 1/4

P.M. P.M.

D5 D6 D7 D6 D5 D6 D7 D6

would - n't go to work. I told the boss I was sick. — He said,

P.M. sl.

A5 D

"Can't use the car 'cause you did - n't work a lick." Some - times I won - der



# Summertime Blues

\*A5

I'm a - gon - na do. There ain't no cure for the sum - mer - time blues.

\*Chord implied by bass.

A D N.C. A A5 D N.C. A

Guitar solo

\*A5

D5 E5 A5 D5

let ring..... let ring..... let ring..... let ring..... let ring..... let ring.....

sl. sl. sl. sl.

\*Chords implied by bass (next 16 bars).

E5 A5 D5 E5 A5

let ring..... let ring..... let ring..... let ring.....

sl. sl. sl. sl.

D5 E5 A5 D5

let ring..... let ring.....

sl. sl.

Full Full

# Summertime Blues

E5 A5 D5 E5 N.C.

A D5 E5 A5 D5

E5 A D N.C. A

A5 D N.C. A5 B5 E5

F#5 B B5 E5 F#5 B5

# Summertime Blues

3rd Verse  
B5

Gon - na take two weeks, gon - na have a fine va - ca - tion.

Fdbk. (8va)

Fdbk.

(4) 0 4 2 4 2

Fdbk. pitch: F#

\*Harmony vocal doubles lead vocal, except where harmony notes are shown (next 7 bars).

Gon - na take my prob - lem to the

P.M.

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2

U - nit - ed Na - tions. Well, I

H

H

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2

went to my con - gress - man. He said, — quote, —

P.M.

7 5 7 5 9 5 9 5 10 5 10 5 9 5 9 5 7 5 7 5 9 5 9 5 10 5 10 5 0 0

\*Bass implies E5 (next 2 bars).

# Summertime Blues

B5 E Esus4

"I'd a - help you, son, but you're too young to vote." Some - times I won - der what

E B5

I'm a - gon - na do. There ain't no cure for the sum - mer - time blues. —

Outro B5 E5 F#5 B5 E5 F#5 B5

P H P

E F F# B5 E5 F#5 B

# BASS LINE FOR SUMMERTIME BLUES

As Recorded by The Who  
(From the album LIVE AT LEEDS/MCA Records)

Transcribed by Steve Gorenberg

Words and Music by  
Eddie Cochran and Jerry Capehart

Moderate Rock ♩ = 132

Intro

*f*

A D N.C.(E5) A (D)

sl. sl.

N.C.(E5) 1/2 A Full D N.C. A

1/2 Full

A5 sl. D N.C. 1/2 A5 A Full Full

sl. 1/2 Full Full

Full Full Full Full Full Full G/A

Full Full Full Full Full Full

1st Verse

Full Full D/A A Full Full Full Full

(Vocal:) Well, I'm a - gon - na raise a fuss, I'm a gon - na raise a hol - ler...

Full Full Full Full Full Full

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# Summertime Blues

The musical score for "Summertime Blues" is written in E major (two sharps) and 4/4 time. It consists of six systems of music, each with a bass staff and a guitar staff. The score includes various chords (D, N.C., A, A5, D5, D6, D7, Dsus4, G/A), fret numbers (5, 7, 9), and performance instructions such as "Full", "P", "1/2", "sl.", and "H". The guitar staff includes a slide section marked with an asterisk and a downward arrow, indicating a slide down the first string while picking a specific rhythm.

**System 1:** Bass staff has notes E, G, B, D, E, G, B, D, E, G, B, D, E, G, B, D. Guitar staff has fret numbers 5, 0, 5, 5, 5, 5, 5, 5, 7, 7, 5, 7, 5, 5, 5, 0. Chords: D, N.C., A, A5. Performance instructions: Full, P, 1/2, Full, Full.

**System 2:** Bass staff has notes E, G, B, D, E, G, B, D, E, G, B, D, E, G, B, D. Guitar staff has fret numbers 5, 0, 0, 0, 5, 0, 0, 0, 5, 0, 5, 5, 5, 5, 5, 5, 7, 5, 7, 5, 5, 5, 0, 0. Chords: A, D, N.C., A5. Performance instructions: Full, Full, Full, Full, 1/2.

**System 3:** Bass staff has notes E, G, B, D, E, G, B, D, E, G, B, D, E, G, B, D. Guitar staff has fret numbers 9, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 0, 5. Chords: D5, D6, D7, D6, D5, D6, D7, N.C., A5. Performance instructions: H, H.

**System 4:** Bass staff has notes E, G, B, D, E, G, B, D, E, G, B, D, E, G, B, D. Guitar staff has fret numbers 9, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 0, 7, 5, 3, 5. Chords: D, Dsus4, D, A. Performance instructions: Full, H, H, Full, H.

**System 5:** Bass staff has notes E, G, B, D, E, G, B, D, E, G, B, D, E, G, B, D. Guitar staff has fret numbers 5, 0, 5, 5, 5, 5, 5, 5, 7, 5, 5, 6, 7, 0, 5, 7, 5, 0, 5, 5, 5, 5, 5, 5, 7, 5, 5, 5, 0, 0. Chords: A, D, N.C., A, D, N.C., A. Performance instructions: Full, Full, H, sl., 1/2.

**System 6:** Bass staff has notes E, G, B, D, E, G, B, D, E, G, B, D, E, G, B, D. Guitar staff has fret numbers 5, 0, 0, 0, 0, 0, 3, 0. Chords: A5, G/A. Performance instructions: Full, Full, Full, Full.

\*Slide down muted 1st string w/left hand while picking rhythm indicated.



## Summertime Blues

Full

D/A

A

Full

Full

Full

Full

Well, my Mom 'n' Pa - pa told me, "Son, you got - ta make some mon - cy...

Full

Full

Full

Full

Full

Full

D

N.C.

A5

1/2

Full

Full

Full

Full

Full

Full

A

D

N.C.

A5

1/2

Full

Full

Full

Full

Full

Full

D5

D6

D7

D6

D5

D6

D7

D6

A5

H

H

H

9 5 5 5 5 5 3 5 5 5 5 5 5 5 5 5 0

H

H

5

D

H

Full

H

Full

H

5

7 5 7 0 5 3

A5

H

A

D

N.C.

A

Full

H

Full

5

5 5 5 5 5 5 5 7 5 5 6 7 0 5 7 5

H

# Summertime Blues

A5 *sl.* D N.C.  $\frac{1}{2}$  A  $\frac{1}{2}$

Guitar solo A5 *sl.* D5 *sl.* E5 *sl.* A5 D5

E5 A5 *sl.* D5 *sl.* E5 A5

D5 E5 A5 D5

E5 A5  $\frac{1}{2}$  D5 E5 N.C.  $\frac{1}{2}$

A D E5 A5 D5

E5 A D N.C. A

# Summertime Blues

A5 D N.C. A5 B5 E5

Full 1/2

Full 1/2

5 0 5 5 5 5 5 0 0 7 5 7 5 5 5 5 0 7 0 7 7 7 7 7 0 0

Diagram 1: Musical notation for the bass line of "The Sound of Silence". The notation is in bass clef with a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the notes are labeled with their corresponding chord tones: F#5, B, B5, E5, F#5, and B5. The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. A wavy line indicates a tremolo effect on the first B note. A "H" label is placed above the staff, indicating a harmonic. The notation is divided into measures by vertical bar lines. Below the staff, a fretboard diagram shows the fingerings for the notes: 9, 7, 7, 8, 9, 0, 0, 7, 9, 9, 7, 9, 7, 7, 7, 7, 7, 9, 7, 9, 7, 7, 0, 0.

The second system of music continues the piece. It features a bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. A guitar staff is shown below the bass staff, with a diagram of the fretboard indicating fingerings: 5, 7, 7, 7, 7, 7, 5, 7, 7, 7, 7, 7. A double bar line separates the two systems. After the double bar line, there is a guitar staff with a diagram of the fretboard showing a slide down the first string, indicated by an 'X' and a downward arrow. A note is written on the staff, and a circled '0' is shown. A legend at the bottom right explains the notation: '\*Slide down muted 1st string w/left hand while picking rhythm indicated.'

5 7 7 7 7 7 5 7 7 7 7 7 5 7 7 7 7

3rd Verse  
B5

2nd verse  
B5

H take two weeks, gon - na have a fine va - ca - tion...

Full

Full

Diagram 1: Musical notation for the bass line of "The Sound of Silence". The notation is in bass clef with a key signature of two sharps (F# and C#). The melody starts on F#5, moves to B, and then to B5. The rhythm is 1/2 note. The notation includes a treble clef and a bass clef. The melody is written on a single staff. The notes are F#5, B, B5, and B5. The rhythm is 1/2 note. The notation includes a treble clef and a bass clef. The melody is written on a single staff. The notes are F#5, B, B5, and B5. The rhythm is 1/2 note.

# Summertime Blues

Full E5 F#5 B \*E5

1/2

Full

1/2

\*Guitar plays D5 (next 2 bars).

B5

H

H

H

H

E Esus4 E B5

1/2 sl.

1/2 sl.

H

H

H

H

Outro B5 Full E5 F#5 B5 E5

Full

Full

sl.

sl.

H

H

H

H

F#5 B5 Full E (F#5) B5

1/2

1/2

Full

Full

H

H

H

H

E5 F#5 B

1/2

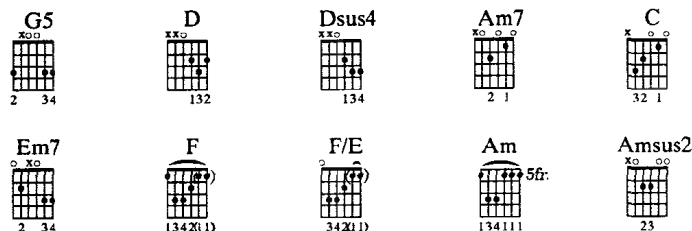
1/2

1/2

1/2

**As Recorded by Oasis**  
(From the album DEFINITELY MAYBE/Epic Records)

*Words and Music by Noel Gallagher*



### 1st Verse

Moderately slow ♩ = 94

1st Verse  
G5 D Dsus4 D

Rhy. Fig. 1 (Drums) 4 (Acous. gtr.)

Intro

May - be I don't real-ly wan-na know how your gar-

\*Gtr. I

*f* dist. tone let ring.....4

let ring.....4

P H

P H

3 3 3 3 3 3 3 2 3 3 2 3 3 2 0 0 2 (0)

\*Throughout the song, Gtr. I represents various rhythm gtrs. arr. for one gtr.

Am7 C D \*G5

den grows 'cause I just wan-na fly. Late-ly, did you

let ring... let ring... let ring... let ring...

\*Omit 6th stg. (this beat only)

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## Live Forever

(end Rhy. Fig. 1)

D Dsus4 D Am7 C D \*G5

ev-er feel the pain in the morn-ing rain as it soaks— you to the bone?—

let ring... let ring... let ring...

(cont. in slashes)

\*Omit 6th str.

Rhy. Fig. 2  
(Acous. gtr.  
& Gtr. I)

Chorus

Em7 D Dsus4 D Am7

May - be I — just wan - na fly. Wan - na live, — I don't wan - na die. May - be I — just wan - na

C D Em7 D Dsus4 D

breathe, may - be I — just don't be - lieve. — May - be you're. the same — as me, — we see things they'll nev - er

(Gtr. I cont. in notation) (end Rhy. Fig. 2)

Am7 Acous. gtr. F F/E F F/E F F/E F

sec. You and I — are gon - na live for - ev - er.

Rhy. Fill 1 (Gtr. I) (end Rhy. Fill 1)

I said,

let ring.....

3 1 0 3 1 0 3 1 0 3 1 0

2nd Verse  
w/Rhy. Fig. 1 (Acous. gtr. & Gtr. I)

G5

D Dsus4 D Am7

May - be I don't real - ly wan - na know how your gar - den grows 'cause I

Rhy. Fig. 3 (Gtr. II)

H sl. let ring.....

12 13 12 7 7 7 1 6 2 0

12 14 14 7 7 7 7 9 9 7 1

H H



# Live Forever

C D G5 D Dsus4 D

— just wan - na fly. Late - ly, — did you ev - er feel the pain in the morn -

let ring.....1 sl. H sl. H sl.

1 0 1 3 7 12 13 12 7 7 8 7 7

0 0 0 7 12 12 12 7 7 9 9 7

3 7 7 7 7

H H

Am7 C D G5

ing rain as it soaks — you to the bone? —

(end Rhy. Fig. 3)

let ring.....1 H let ring.....1

1 1 1 3 3 3 2 3 2 3

0 0 0 3 3 3 2 3 2 3

3 3 3 3 3 3 3 3 3 3

Chorus w/Rhy. Fig. 2 Em7 D Dsus4 D Am7

May - be I — will nev - er be — all the things that I wan - na be. Now is not — the time — to

Rhy. Fig. 4

let ring.....1 let ring.....1 let ring.....1

3 5 4 3 3 2 3 2 2 2 0 1 0 1 0

3 5 4 3 3 2 3 2 2 2 0 1 0 1 0

3 5 4 3 3 2 3 2 2 2 0 1 0 1 0

C D Em7 D Dsus4 D

cry, now's the time — to find — out why. I think you're the same — as me, — we see things they'll nev - er

let ring.....1 let ring.....1 let ring.....1

0 1 0 2 3 2 3 5 4 3 3 2 2 3 2

(0) 1 0 2 3 2 3 5 4 3 3 2 2 3 2

0 1 0 2 3 2 3 5 4 3 3 2 2 3 2

# Live Forever

Am7

Gtr. I substitute Rhy. Fill 1

F F/E F F/E F F/E F

sec. You and I — are gon-na live for-ev-cr.

(Gtr. II out)  
(end Rhy. Fig. 4)

Gtr. III

let ring

# Live Forever

Em7 D Dsus4 D Am7 Full

Gtr. I substitute \*Rhy. Fill 1 F F/E F F/E F F/E F G5 3rd Verse w/Rhy. Figs. 1 (Acous. gtr. & Gtr. I) & \*3

May - be I don't

\*Double w/Gtr. II. \*w/slight variations ad lib

D Dsus4 D Am7 C D G5

real - ly wan - na know how your gar - den grows 'cause I just wan - na fly.

(Gtr. III out)

\*pp f

\*Use vol. pedal or gtr.'s vol. knob.

G5 D Dsus4 D

Late - ly, did you ev - er feel the pain in the morn -

ing rain as it soaks you to the bone?

Am7 C D G5

## Live Forever

**Chorus**  
w/Rhy. Figs. 2 (1st 7 bars only) & \*4  
Em7

Em7 D Dsus4 D Am7

May - be I — just wan - na fly. Wan - na live, — I don't wan - na die. May - be I — just wan - na

Gtr. III  
H

12 14 (14) (14)

H \*w/slight variations ad lib

breath-e, may-be I — just don't be-lieve. — May-be you're — the same — as me, — we see things they'll nev-er

Am7

Rhy. Fig. 5A F (Acous. gtr.) w/Rhy. Fig. 5B F/E F Am (end Rhy. Fig. 5A)

see. You and I — are gon-na live for-ev - er, — gon-na live for-cv -

Rhy. Fig. 5 (Gtr. I)

Gtr. III

\*let ring

(12) 14 (14)

sl.

\*Refers to Gtr. I only.

Rhy. Fig. 5B (Gtr. II)

The musical notation shows a sequence of chords and single notes on a treble clef staff. Below the staff is a four-line guitar tablature. The first six measures correspond to the first six chords. The seventh measure contains a half note (H) with the instruction "let ring". The eighth measure contains a circled "1" followed by a "2", which are connected by a slur.

1	1	1	1	1	1		0	0	H	0	0	0
2	2	2	2	2	2	0	1	1	(1)	1	1	1
3	3	3	3	3	3		2	2	2	2	2	2
3	3	3	3	3	3		0	0	0	0	0	0

# Live Forever

w/Rhy. Figs. 5A & 5B

F F/E F Am

w/Rhy. Figs. 5A & 5B

F F/E F

cr, \_\_\_\_\_

gon - na live for - ev - cr, \_\_\_\_\_

let ring.....

sim.

1 0 1 0 1 0 1 0

3 0 3 2 0 (2) 0

3 0 3 2 0

Am *Play 3 times* w/Rhy. Figs. \*5, 5A & 5B F F/E F Am

gon - na live for - ev - er.

Gtr. III

Full

Full

1 0 1 0 : 3 3 2 0 (0) 7 5 7

\*Gtr. I (Rhy. Fig. 5) fades out over next 2 bars and is out till end.

Outro solo  
w/Rhy. Figs. 5A & 5B (both 7½ times)

F F/E F Am F F/E F

H H sl.

(7) 5 3 2 0 (0) 5 7 5 5 7 5 7 5 7 3 2 0

H H sl.

[illegible]

# Live Forever

Am F F/E F

Full Full Full Full sl.

Am F F/E F Am

H H H H

F F/E F Am F F/E F

H H H H

Am F F/E F

H H H H

Free time

Am

Acous. gtr. (Gtr. III)

Gtr. II

\*Fdbk. (8va)

\*\*\*

\*\*let ring

\*Fdbk.

Amsus2

Fdbk. pitch: B  
 \*Refers to Gtr. II only.  
 \*\*Refers to Gtr. III only.  
 \*\*\*Gtr. III dist. off



# BASS LINE FOR LIVE FOREVER

As Recorded by Oasis  
(From the album DEFINITELY MAYBE/Epic Records)

Transcribed by Steve Gorenberg

Words and Music by Noel Gallagher

**Moderately slow** ♩ = 94

**Intro** (Drums) **1st Verse** (Bass tacet) G5 D Am7

(Vocal:) May - bc I don't real-ly wan-na know...

C D G5 D Am7 C D

**Chorus** Em7 D Am7

May - bc I just wan - na fly...

C D Em7 D

Am7 F F/E F F/E F F/E F F/E

I said,

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# Live Forever

2nd Verse, \*Guitar solo

G5 D Am7

May - be I don't real-ly wan-na know...

P

3 3 0 3 0 3 3 5 5 0 5 5 5 0 0 0 0 0

P

\*Guitar solo continues through Chorus (vocal tacet).

C D G5 D

P

3 3 0 5 5 5 3 3 0 3 0 3 3 5 5 0 5 5 5

P

Am7 C D Chorus Em7

May - be I will nev-er be...

0 0 0 0 0 3 3 0 5 5 4 5 6 7 0 0 0 0 0

D Am7 C D

5 5 0 5 5 5 0 0 0 0 0 3 3 5 5 6

Em7 D Am7

7 0 0 0 0 0 5 5 0 5 5 5 0 0 0 0 0

F F/E F F/E 1. F F/E F 2. F F/E F F/E

P

1 1 1 0 1 1 1 0 1 1 1 0 1 1 1 0 1 1 1 0

P

Bass Fill 1

3 3 0 5 5 5 6

# Live Forever

3rd Verse

G5

D

Am7

May - bc I don't real - ly wan - na know...

C D G5 D

H H sl. P

H 12 14 12 12 14 12 (12) 3 3 0 3 0 3 3 5 5 0 5 5 5

H H sl. P

Am7 C D Chorus Em7

May - bc I just wan - na

5 5 5 5 5 3 3 0 5 5 5 6 7 0 0 0 0 0

D Am7 C D

fly...

5 5 0 5 5 5 0 0 0 0 0 9 9 5 5 0

Am7 D Am7

7 0 0 0 0 0 5 5 0 5 5 5 0 0 0 0 0

F F/E F F/E Am7 Play 7 times

Outro solo F F/E F F/E Am7 Play 7 times

1 1 1 0 1 1 1 0 0 0 0 0 1 1 1 0 1 1 1 0 0 0 0 0

F F/E F F/E Am7 Free time

Amsus2 sl. sl. sl.

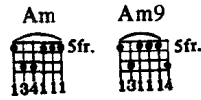
1 1 1 0 1 1 1 0 0 7 12 (12)

# MY LITTLE GIRL

As Recorded by The Jeff Healey Band  
(From the album SEE THE LIGHT/Arista Records)

Transcribed by Andy Aledort  
Tablature Explanation page 90

Words and Music by Jeff Healey



Moderate Rock ♩ = 126

Intro

N.C. (Am7)

Gtr. I

*mf*

*sl.*

*Full* *P*

*1/4* *P*

*sl.*

*Full* *P*

*1/4* *P*

*let ring-----4*

*Full* *P*

*1/4* *P*

*sl.*

*P*

(Dm7)

*sl.*

*let ring--4*

*Full*

*1/2* *Full*

*grad. bend.*

*grad. bend.*

*rake*

*1/2* *Full*

*1/2*

*P*

*sl.*

*sl.*

*P*

*sl.*

(C)

(Dm7)

(Em7)

(Am7)

*sl.*

*sl.*

*H*

*P*

*sl.*

*P*

*H*

*sl.*

*P*

*H*

*sl.*

*P*

1st Verse

Am(7)

Lis - ten here! — I wan - na tell you 'bout this ba - by of mine. — Just in a

Rhy. Fig. 1

*sl.*

*P.M.*

*sl.*

*P.M.*

*sl.*

*P.M.*

*sl.*

*P.M.*

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My Little Girl

few words, broth-er, she is so fine. \_\_\_\_\_ She's my dar - ling girl, \_\_\_\_\_

*sl.* *P.M.* *sl.* *sl.*

*sl.* *sl.*

*f* *Full* *1/2*

*f* *Full* *1/2*

Gtr. II

And I\_ would-n't change her for the world. \_\_\_\_\_ Well, I've nev - er been in love like I

*sl.* *P.M.* *sl.* *sl.*

*Full* *P* *1/2* *H* *Full* *P* *sl.*

*Full* *P* *1/2* *H* *Full* *P* *sl.*

# My Little Girl

2nd Verse  
w/Rhy.Fig. 1

**Dm7** **Em7** **Am7** **Am(7)**

am with - a my lit - tle girl... She gives me all the love I want... and more...

(end Rhy. Fig. 1)

P.M.---4 P.M. sl. sl.

1/2 Full Full Full Full P Full

5 7 5 8 5 8 8 8 8 5 8 (8)

She's ev - 'ry - thing that I've been look - ing for. She's my an -

**Dm7** **Am(7)**

gel ba - by and I - would - n't change her for the world, now.

1 1/2 Full 1/2 Full Full Full

17 17 15 (15) 13 14 10 8 7

# My Little Girl

C Dm7 Em7 Am(7)

Oh, I nev - er been in love like I am with - a my lit - tle girl...

Full H sl. Full Full Full

Full H sl. Full Full Full

Guitar solo  
w/Rhy. Fig. 1 (2 times)  
Am7

Yes, I ...

Full Full 1/2 Full Full

hold bend Full Full 1/2 sl. Full Full

7 7 7 7 7 10 8 10 10 10 8 10 10 10 10 10 10 10

Dm7 1/2 Full H P P Full P Full P P

P P P P P P 1/2 Full H P P Full P Full P P

8 5 8 5 8 5 8 5 7 5 7 5 7 5 7 5 8 5 8 5 5 5 5 5 5 5 5 5 5 5 5 5

P

Am(7) 1/2 Full P P Full P sl. H sl. P C Full Full

sl. 1/2 P P Full P sl. (12) 8 8 H sl. P Full let ring -- 4 Full

sl. 6 5 8 5 8 5 8 5

P

## My Little Girl

[illegible]



# My Little Girl

3rd Verse  
w/Rhy. Fig. 1  
Am(7)

cut - est thing that I've ev - er seen, \_\_\_\_\_ and when you see her you'll know just what I mean.\_

She's my, uh, ba - by doll \_\_\_\_\_ girl \_\_\_\_\_ and I would-n't change her for the

world. \_\_\_\_\_ Well, I nev - er been in love like I

4th Verse  
w/Rhy. Fig. 1 (1st 11 bars only)  
Am(7)

am with - a my lit - tle girl. \_\_\_\_\_ Now there's just on - ly one thing I have to say.\_

# My Little Girl

**Dm7**

I'm gon-na love her for the rest of my days, 'cause she's my dar - lin' girl

*1 1/2*

*rake 1 1/2*

*10*

**Am(7)** **C**

and I would-n't change her for the world. Oh, I nev - er been in love like I

*1 1/2* *1 1/2* *1 1/2* *Full* *P* *H* *P*

*grad. bend 1/2*

*1 1/2* *1 1/2* *1 1/2* *Full* *P* *H* *P*

*(10)* *12* *9* *7* *(7)* *5* *7* *5* *7* *5*

**Dm7** **Em7** **Am(7)** **w/Rhy. Fill 1** **C**

an with- a my lit - tle girl. Say, well, I nev - er been in love like I

*Full* *Full Full* *1/2*

*Full* *Full Full* *1/2*

*8* *(8)* *8* *5* *10* *10* *(10)* *8* *10* *8* *10* *9* *8*

**Rhy. Fill 1** **C** **Dm7** **Em7** **Dm7**

*H* *P* *sl.* *P.M.*

**Am7** **C** **Dm7** **Em7** **Dm7**

*sl.* *H* *P* *sl.*

## My Little Girl

**Dm7**                  **Em7**                  **Am7**

am with - a my lit - tle girl. \_\_\_\_\_ One more time, peo - ple!

*sl.* Full *grad. bend*  $\frac{3}{4}$  P

let ring Full  $\frac{3}{4}$  P

10 12 10 8 10 (10) 10 12 6 10 6 10 8 9

### Free time

[illegible]

Whoa!

The musical score for 'Whoa!' consists of three staves. The top staff is a vocal line in treble clef, featuring a whole note chord (A4, C#5) with a fermata, followed by a half note rest, and then a half note chord (A4, C#5) with a fermata. The middle staff is a guitar line in treble clef, starting with a slurred eighth-note pair (D4, E4) marked 'sl.', followed by a dotted quarter note (F#4) marked 'sl.', then a half note (G#4) with a fermata, and finally a half note chord (A4, C#5) marked 'sl.'. The bottom staff is a guitar line in bass clef, starting with a slurred eighth-note pair (D3, E3) marked 'sl.', followed by a dotted quarter note (F#3) marked 'sl.', then a half note (G#3) with a fermata, and finally a half note chord (A3, C#4) marked 'sl.'. A wavy line indicating a tremolo effect is placed above the first two staves for the duration of the first measure.

**BASS LINE FOR**  
**MY LITTLE GIRL**  
 As Recorded by The Jeff Healey Band  
 (From the album SEE THE LIGHT/Arista Records)

Transcribed by Steve Gorenberg

Words and Music by Jeff Healey

**Moderate Rock** ♩ = 126

Intro

(Guitar)

12

Am(7)

*mf*

(Vocal:) 1. I wan - na tell you 'bout this ba - by of mine...  
 (2.) all the love I want and more...  
 (3.) cut - est thing that I've ev - er seen...  
 (4.) on - ly one thing I have to say...

Dm7

Am(7)

C                      Dm7                      Em7

Am7

4th time to Coda

1.

2.

2. She gives me  
 4. Now there's just

My Little Girl

Guitar solo  
Am(7)

First system of guitar notation for the solo, featuring a bass staff with a melodic line and a guitar staff with fret numbers (5, 5, 5, 0, 3, 3, 0, 3).

Dm7 \*Play cue notes 2nd time.

Second system of guitar notation, continuing the solo with fret numbers (5, 5, 5, 0, 3, 3, 0, 3).

Am(7) C Dm7 Em7

Third system of guitar notation, including a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with the instruction 'D.S. (with repeat) at Coda'.

Am7 1. 2. D.S. (with repeat) at Coda

Fourth system of guitar notation, featuring a melodic line with a 'H' (harmonic) marking and fret numbers (5, 5, 5, 0, 3, 3, 0, 3).

3. Now she's the

Coda

C Dm7 Em7

Fifth system of guitar notation, continuing the solo with fret numbers (5, 5, 5, 0, 3, 3, 0, 3).

Am7 C Dm7 Em7

Sixth system of guitar notation, including a melodic line with a sharp sign and fret numbers (5, 5, 5, 0, 3, 3, 0, 3).

Free time  
Am

Am9 Am

Seventh system of guitar notation, featuring a melodic line with a 'v' (vibrato) marking and dynamic markings 'mp' and 'mf', along with fret numbers (5, 7, 0, 7, 0).

As Recorded by Johnny Winter  
(From the album STILL ALIVE AND WELL/Columbia Records)

*Words and Music by Rick Derringer*

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## Still Alive And Well

(C5) (G5) E

They tried to get— me lots of times— and now they're

com-in' af-ter you.— I got out— and I'm here to say,—

Ba-by, you can get out too.— I'm still a-live— and well,— I'm

still a-live— and well.— Ev-'ry now and then I know it's kind of hard to tell, but I'm

\*T=thumb.

\*2nd and 3rd times, play w/slight variations ad lib (next 7 bars).

# Still Alive And Well

2nd time substitute Rhy. Fill 1  
3rd time substitute Rhy. Fill 2

D5 C5 A5 A7 D A7

still a - live\_ and well. Still a - live\_ and well,

*sl.* *Full* *H* *H* *H*

*sl.* *Full* *H* *H* *H*

7 5 2 2 5 5 7 7 5 7 5 6 5 6 5 6 7 5 6 7

2nd time to Coda I;  
3rd time to Coda II

D7 G D7 E7 A E7

still a - live\_ and well. Ev - 'ry now and then I know it's kind of hard to tell,  
(2nd, 3rd times:) but I'm

*H* *H* *H* *H* *H* *H*

*H* *H* *H* *H* *H* *H*

10 10 10 12 12 12 10 12 12 13 12 13 12 14 12 13 12 14 12 13 5

D5 C5 A5 N.C(\*E)

still a - live\_ and well. Woo!

*Full* *Full* *P* *sl.* *Full* *1 1/2*

*Full* *Full* *P* *sl.* *Full* *1 1/2*

4 5 2 2 4 5 2 0 0 4 13 12 12 15 15 15 12 0 12

\*Chord symbol implied by Bass.

Rhy. Fill 1

*Full* *Full*

*Full* *Full*

7 5 2 2 4 5 4 4 2 4

5 3 0 0 2

Rhy. Fill 2

*Full* *Full*

*Full* *Full*

7 5 2 2 0 7 5 7 7 5 7

5 3 0 0 0



Still Alive And Well

The first system of guitar notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various articulations: a dashed line with an arrow pointing to a note, a 'Full' dynamic marking with an upward bow, a 'P' (piano) marking with a downward bow, another 'Full' dynamic marking with an upward bow, a 'sl.' (slide) marking, a wavy line indicating a vibrato, and a 'Full P' marking with an upward bow followed by a triplet of eighth notes. The bottom staff is a six-string guitar fretboard diagram showing the corresponding fret numbers: (12), 14, (14), 12, 14, 14, 14, 12, 14, 12, 15, 14, 12, 14, 14, 12, 14, 16, 10, 14, 16, 10, 14, 16, (16), 14, 16, 16. A 'sl.' marking is placed below the fretboard between the 14th and 16th frets.

2nd Verse  
N.C.(A5)

When I think a-bout the past it on-ly brings me down. Let's

The second system of guitar notation continues the piece. The top staff shows a melodic line with a '1/2' marking above a note, a 'sl.' marking, and a wavy line. The bottom staff shows the fretboard with fret numbers: 14, 16, 18, 16, 18, 16, 17, 19, 19, 10, 17, 19, 19, 19, 17, 18. There are '1/2' markings above the 19th fret notes and a 'sl.' marking below the fretboard between the 16th and 17th frets. Chord symbols (C5) and (G5) are placed above the staff.

(A5)

make love in the grass while the sun is shin-ing down. It

The third system of guitar notation continues the piece. The top staff shows a melodic line with a '1/2' marking above a note, a 'sl.' marking, and a wavy line. The bottom staff shows the fretboard with fret numbers: 5, 0, 7, 7, 5, 5, 7, 0, 0, 5, 3, 5, 3. There are '1/2' markings above the 7th fret notes and a 'sl.' marking below the fretboard between the 5th and 7th frets. Chord symbols (A5), (C5), and (G5) are placed above the staff.

# Still Alive And Well

E5 N.C.(F#m)

feels so good,— your long,— blonde hair, ba-by, when you're way down low.

let ring.....

Full Full

Full Full

5 5 2 4 2 4 0

2 0 0 0 0 0 0 0 0 0 0 2

4 4 4 4 × 0

2 2 2 2 ×

G7 D5 E5 D.S. al Coda I

Make me shake, make the whole earth quake— so ev-'ry-one— will know— I'm

\*T T T T T T T

H P H sl. sl.

H

3 4 3 5 5 5 5 3 3 3 5 5 ×

7 7 7 7 9 9 9 9 9 9 7 0

5 5 5 5 5 5 5 5 5 5 5 5

\*T T T T P T T H T

\*T=thumb.

sl. sl.

Coda I D5 C5 A5 N.C.(\*E)

still a-live— and well.— Ow!—

Full Full Full Full Full

Full Full Full

14 12 12 15 12 15 12 15 12 15 12 12

7 7 5 5 2 2

7 7 5 5 0 0

\*Chord symbol implied by Bass.

Full Full P sl. sl. Full Full Full Full Full

Full Full hold bend Full Full Full Full

15 (15) 12 12 14 12 15 14 12 14 12 12 2 6 5 5 6 7 7 5 7 7 5 5 7

## Still Alive And Well

Guitar solo N.C.(A5)

Full 1/2 sl.

Spoken: Yeah!

\*Some chord symbols implied by Bass, next 16 bars.

(C5) (G5) (A5) (C5) (G5)

(A5) (C5) (G5)

(A) (D) (E) (D) Full (C) (A)

sl. steady gliss.

## Still Alive And Well

[illegible]

\*Slightly bend 4th stg. along w/1st; bend 4th stg. 1/2 step only.

The musical score for "D.S. al Coda II" consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of two sharps (F# and C#). The bass staff is in bass clef. The score is divided into measures labeled (E), (D), (C), and (A) above the staff. Performance instructions include "Full" (indicated by a dashed line and arrow), "hold bend" (indicated by a dashed line and arrow), and "1/2" (indicated by a dashed line and arrow). The guitar staff features various fret numbers (7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 81

## Coda II

D5 C5 A5

still a - live\_ and well,—

Full

sl.

Full

Full

Full

Full

Full

7 7 X 5 2 2 0 8/9 5 5 7 7 5 7 7 X 5 2 2 2 2 4 5 4 4 2 0  
5 X 9 0 0 0 0 5 5 0 5 X 5 0 0 2 2 0 0

## Outro

D5 C5 A5

still a - live — and well. ——— I'm a - live — and well. —

H H

7 7 5 2 2 0 0 0 7 9 7 9 9 7 9 9 7  
7 7 5 2 2 0 0 0 5 5 5 5 5 5 5 5  
5 X 9 0 0 0 0 2/sl H H 5 5 5 5

## Still Alive And Well

D5 N.C. (\*A5) D Am7  
 I want to tell you, ba - by, I'm a - live and well...  
 Full Full sl.  
 Full Full sl.  
 7 7 9 9 8 8 5 7 5 7 7 7 5 5 5 9 9 0 0 17 17 17 17 17 17 5

**\*Some chord symbols implied by Bass, next 5 bars.**

D5 N.C.(A5) D5 N.C.(A5) D5 N.C.(A5)

You know I don't mean may- be... I'm a-live and well. Ooh.

Full Full H Full Full

7 7 9 9 7 0 7 5 7 7 7 9 9 0 7 7 7 9 7 9 0 0  
5 5 5 5 5 0 7 5 7 5 5 5 5 0 5 5 5 5 5 5 0 0

D5 A5 D5

Oh, I'm a - live and well. I'm still a - live and well.

Free time

**Free time**  
N.C.(A7)

[illegible]

As Recorded by Johnny Winter  
(From the album STILL ALIVE AND WELL/Columbia Records)

*Words and Music by Rick Derringer*

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# Still Alive And Well

Chorus  
A6

D

still a - live and well...

E

D5

C5

A5

*sl.*

A7

D7

E7

D5

C5

A5

N.C.(E)

2nd Verse  
N.C.(A5)

(C5)

(G5)

When I think a - bout the past it on - ly brings me down...

# Still Alive And Well

(A5) (C5) (G5)

E5 N.C.(F#m)

G7 D5 E5 I'm

Chorus A7 D7

still a - live and well...

1. N.C.(D5) (C5) A5

sl. sl.

2. D5 C5 A5

Guitar solo N.C.(E)

The score is written for bass guitar in E major (one sharp). It consists of several systems of music. The first system has a key signature change to E major and includes a guitar solo section. The second system contains the chorus melody with lyrics. The third system includes a guitar solo section. The fourth system continues the melody. The fifth system includes a guitar solo section. The sixth system continues the melody. The seventh system includes a guitar solo section. The eighth system continues the melody. The ninth system includes a guitar solo section. The tenth system continues the melody. The eleventh system includes a guitar solo section. The twelfth system continues the melody. The thirteenth system includes a guitar solo section. The fourteenth system continues the melody. The fifteenth system includes a guitar solo section. The sixteenth system continues the melody. The seventeenth system includes a guitar solo section. The eighteenth system continues the melody. The nineteenth system includes a guitar solo section. The twentieth system continues the melody. The twenty-first system includes a guitar solo section. The twenty-second system continues the melody. The twenty-third system includes a guitar solo section. The twenty-fourth system continues the melody. The twenty-fifth system includes a guitar solo section. The twenty-sixth system continues the melody. The twenty-seventh system includes a guitar solo section. The twenty-eighth system continues the melody. The twenty-ninth system includes a guitar solo section. The thirtieth system continues the melody. The thirty-first system includes a guitar solo section. The thirty-second system continues the melody. The thirty-third system includes a guitar solo section. The thirty-fourth system continues the melody. The thirty-fifth system includes a guitar solo section. The thirty-sixth system continues the melody. The thirty-seventh system includes a guitar solo section. The thirty-eighth system continues the melody. The thirty-ninth system includes a guitar solo section. The fortieth system continues the melody. The forty-first system includes a guitar solo section. The forty-second system continues the melody. The forty-third system includes a guitar solo section. The forty-fourth system continues the melody. The forty-fifth system includes a guitar solo section. The forty-sixth system continues the melody. The forty-seventh system includes a guitar solo section. The forty-eighth system continues the melody. The forty-ninth system includes a guitar solo section. The fiftieth system continues the melody. The fifty-first system includes a guitar solo section. The fifty-second system continues the melody. The fifty-third system includes a guitar solo section. The fifty-fourth system continues the melody. The fifty-fifth system includes a guitar solo section. The fifty-sixth system continues the melody. The fifty-seventh system includes a guitar solo section. The fifty-eighth system continues the melody. The fifty-ninth system includes a guitar solo section. The sixtieth system continues the melody. The sixty-first system includes a guitar solo section. The sixty-second system continues the melody. The sixty-third system includes a guitar solo section. The sixty-fourth system continues the melody. The sixty-fifth system includes a guitar solo section. The sixty-sixth system continues the melody. The sixty-seventh system includes a guitar solo section. The sixty-eighth system continues the melody. The sixty-ninth system includes a guitar solo section. The seventieth system continues the melody. The seventy-first system includes a guitar solo section. The seventy-second system continues the melody. The seventy-third system includes a guitar solo section. The seventy-fourth system continues the melody. The seventy-fifth system includes a guitar solo section. The seventy-sixth system continues the melody. The seventy-seventh system includes a guitar solo section. The seventy-eighth system continues the melody. The seventy-ninth system includes a guitar solo section. The eightieth system continues the melody. The eighty-first system includes a guitar solo section. The eighty-second system continues the melody. The eighty-third system includes a guitar solo section. The eighty-fourth system continues the melody. The eighty-fifth system includes a guitar solo section. The eighty-sixth system continues the melody. The eighty-seventh system includes a guitar solo section. The eighty-eighth system continues the melody. The eighty-ninth system includes a guitar solo section. The ninetieth system continues the melody. The ninety-first system includes a guitar solo section. The ninety-second system continues the melody. The ninety-third system includes a guitar solo section. The ninety-fourth system continues the melody. The ninety-fifth system includes a guitar solo section. The ninety-sixth system continues the melody. The ninety-seventh system includes a guitar solo section. The ninety-eighth system continues the melody. The ninety-ninth system includes a guitar solo section. The hundredth system continues the melody.



# Still Alive And Well

Guitar solo  
N.C.(A5)

Play 4 times

(C5) (G5)

N.C.(A5)

(D)

(E)

(D)

(C)

(A)

(D)

(E)

(D)

(C)

(A)

I'm

Chorus  
A7

D7

still a - live and well...

E7

D

C

A

# Still Alive And Well

A7 D7

E7 D C A D C A

Outro D5 A5

D C A

D N.C.(A5) D sl. A7

D5 N.C.(A5) D5 N.C.(A5)

D5 N.C.(A5) D5 A5

Free time N.C.(A7)

sl.

The guitar score is written in bass clef with a key signature of two sharps (F# and C#). It consists of nine systems of music. Each system typically includes a staff with notes and a corresponding line of fret numbers (5, 0, 2, 4, etc.). Chord symbols (A7, D7, E7, D, C, A, D5, A5, N.C.(A5)) are placed above the staff. Performance instructions like 'sl.' (slide) and 'Free time' are included. The score ends with a double bar line and a final fret number '5'.